London’s Symphony Orchestra

Thursday 28 April 2016 7.30pm
Barbican Hall

WORLD WAR I CONNECTIONS

Butterworth A Shropshire Lad
Vaughan Williams A Pastoral Symphony
(Symphony No 3)*
INTERVAL
Ravel Piano Concerto for the Left Hand
Debussy La mer

Sir Mark Elder conductor
Louise Alder soprano*
Cédric Tiberghien piano

Concert finishes approx 9.40pm
Welcome
Kathryn McDowell

Welcome to tonight’s LSO concert at the Barbican. This evening, following Elgar’s The Dream of Gerontius on Sunday, Sir Mark Elder returns to conduct the Orchestra in a programme of music shaped by conflict, as we remember the 100th anniversary of the Battle of the Somme during World War I.

The concert includes Butterworth’s A Shropshire Lad, an evocative portrait of England written only a few years before the composer’s death in 1916 at the Battle of the Somme. Following this is a seminal work by Butterworth’s great friend, Vaughan Williams, who was inspired to compose his Symphony No 3 after his wartime experiences in France. We continue with Ravel’s Piano Concerto for the Left Hand, commissioned by Austrian pianist Paul Wittgenstein after losing his arm during the War.

We are delighted to be joined by our soloists this evening: soprano Louise Alder, who makes her debut with the LSO singing Vaughan Williams; and pianist Cédric Tiberghien, who also makes his debut with the Orchestra after previous performances in BBC Radio 3 Lunchtime Concerts at LSO St Luke’s.

Thank you to our media partner Classic FM, who have recommended tonight’s concert to their listeners.

We hope you enjoy this evening’s concert and can join us again at the Barbican soon. On Sunday 8 May, pianist Leif Ove Andsnes joins us for the first concert of his LSO Artist Portrait.

Kathryn McDowell CBE DL
Managing Director

In Brief

BMW LSO OPEN AIR CLASSICS 2016
The LSO is delighted to announce details of the 2016 BMW LSO Open Air Classics concert on Sunday 22 May at 6.30pm. Conducted by Valery Gergiev, the LSO will perform an all-Tchaikovsky programme in London’s Trafalgar Square, free and open to all, with the Orchestra joined on stage by young musicians from LSO On Track and students from the Guildhall School for a special arrangement of the composer’s Swan Lake Suite.

lsoc.co.uk/openair

LSO AT THE BBC PROMS 2016
The LSO will be returning to this year’s BBC Proms Festival at the Royal Albert Hall for a performance of Mahler’s Symphony No 3 on 29 July. This will be conducted by Bernard Haitink, marking 50 years since his first appearance at the Festival, and features mezzo-soprano Sarah Connolly. For full details, visit:

bbc.co.uk/proms

A WARM WELCOME TO TONIGHT’S GROUPS
The LSO offers great benefits for groups of 10+, including a 20% discount on standard tickets. At tonight’s concert we are delighted to welcome:

Hertford U3A
Jenny Faulkner & Friends

lsoc.co.uk/groups
Leif Ove Andsnes
LSO Artist Portrait

‘I have no choice but to make music. I love music so much, it is just so much a part of me, that I just have to do it.’

Leif Ove Andsnes

MOZART
PIANO CONCERTO NO 20

Sun 8 May 2016 7pm
Mozart Piano Concerto No 20
Bruckner Symphony No 3

Daniel Harding conductor
Leif Ove Andsnes piano
London Symphony Orchestra

SCHUMANN
PIANO CONCERTO

Thu 12 May 7.30pm
Schumann Piano Concerto
Beethoven Symphony No 9

Michael Tilson Thomas conductor
Leif Ove Andsnes piano
Lucy Crowe soprano
Christine Rice mezzo-soprano
Toby Spence tenor
Iain Paterson baritone
London Symphony Chorus
Simon Halsey chorus director
London Symphony Orchestra

LEIF OVE ANDSNES
SOLO RECITAL

Fri 10 Jun 7.30pm
Sibelius
Three Pieces (‘Kyllikki’); The Birch; The Spruce; Spring Vision; The Forest Lake; Song in the Forest
Beethoven
Piano Sonata No 18 in E-flat major

Debussy
La soirée dans Grenade; Three Études; Étude in A-flat major

Chopin
Impromptu in A-flat major; Nocturne in F major; Ballade No 4 in F minor

Leif Ove Andsnes piano

LEIF OVE ANDSNES
& FRIENDS

Sat 28 May 7pm, Milton Court
Brahms
Piano Quartet No 1 in G major
Piano Quartet No 2 in A major
Piano Quartet No 3 in C minor

Leif Ove Andsnes piano
Christian Tetzlaff violin
Tabea Zimmermann viola
Clemens Hagen cello

Produced by the Barbican, not part of the LSO Season. Visit barbican.org.uk for details.

London Symphony Orchestra
Living Music

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George Butterworth (1885–1916)
A Shropshire Lad – Rhapsody (1912)

The son of the General Manager of the North Eastern Railway, George Sainton Kaye Butterworth was educated at Eton, Oxford and the Royal College of Music, a talented son of that pre-1914 generation lost in the Great War.

Butterworth’s actual musical achievement was small, but enduring. He was introduced to folk music by Vaughan Williams and Cecil Sharp while at Oxford, and found himself associated with the young composers who would later become the big names of British music. Butterworth collected folk songs and dances, and we have brief glimpses of him energetically participating in Cecil Sharp’s Morris team in pioneering ‘flick books’ and Kinora short silent movies from 1912. This folk-song sensibility is reflected in his celebrated early settings of Housman’s A Shropshire Lad.

‘Loveliest of trees, the cherry now is hung with bloom along the bough, And stands about the woodland ride Wearing white for Eastertide.’

From A E Housman’s The Cherry Tree, which Butterworth set in his 6 Songs from A Shropshire Lad

Butterworth’s songs were published in 1911, and the orchestral Rhapsody we hear tonight was first presented by Arthur Nikisch at the Leeds Festival on 2 October 1913, when the programme note described it as a ‘prelude’. It was heard again at London’s Queen’s Hall on 20 March 1914, but was only widely recognised after Butterworth’s death in the Battle of the Somme on 5 August 1916, after Sir Henry Wood conducted the work at Queen’s Hall in September 1917.

Originally called The Cherry Tree, the title was changed to A Shropshire Lad before the first performance. Butterworth wrote that, ‘This is in the nature of an orchestral epilogue to the composer’s ‘Shropshire lad’ songs’. The principal theme is taken from the song ‘Loveliest of Trees’. Various other melodic fragments appear, including the piano interlude between the two verses of the song. However, the music takes on a new sensibility for a post-War audience at the very end as the solo flute quietly intones a new theme. It is the opening vocal line of the last song in Butterworth’s Housman cycle ‘Bredon Hill’, setting the words ‘With Rue my heart is laden’.

CECIL SHARP (1859–1924) was the founder of the folk-song revival in England in the early 20th century, and creator of the English Folk Dance Society in 1911. The Society (which merged with the Folk Song Society in 1932 and was renamed the English Folk Dance and Song Society) is now based in the Cecil Sharp House in Camden. Opened as a memorial to Cecil Sharp after his death in 1924, the venue is dedicated to traditional folk music and is home to England’s national collection of folk music, the Vaughan Williams Memorial Library.

GEORGE BUTTERWORTH AND THE BRITISH FOLK DANCING SCENE

As well as being a keen folk music collector and composer, George Butterworth was more widely involved with the British folk music revival of the early 20th century through his engagement in folk and Morris dancing. In 1911 he became a founder member of the English Folk Dance Society. Footage still survives of Butterworth and Cecil Sharp demonstrating traditional Morris dances, wearing similar outfits to those worn above, where Butterworth can be seen standing on the far right.
George Butterworth
Composer Profile

George Butterworth was born in London on 12 July 1885, and spent much of his youth in Yorkshire. His father, Alexander, was a solicitor for the North Eastern Railway company, while his mother Julia had trained as a soprano before her marriage. He studied at Eton College from 1899 to 1904, and read Classics at Trinity College, Oxford. Despite his father intending him to follow into the legal profession, Butterworth did not devote much time to his Classical studies, gaining a third-class degree in 1908; instead, he pursued musical activities, particularly the composition of folk songs.

It was during his time at Oxford that Butterworth joined the Folk Song Society, which had been founded in 1898. The vogue for traditional folk music had been gaining momentum in the early 20th century, and through his association with the Society Butterworth met other contemporary composers, including Cecil Sharp and Ralph Vaughan Williams. Butterworth became an avid collector of folk music, compiling over 450 songs that would come to influence his compositions. Butterworth’s work is mostly comprised of folk songs and vocal arrangements inspired by this tradition, but he also produced pieces for orchestra including: *A Shropshire Lad – Rhapsody* (1912); *The Banks of Green Willow* (1913); and *Fantasia for Orchestra* (1914).

After leaving Oxford, Butterworth took up a teaching position at Radley College, Oxfordshire, and briefly studied at the Royal College of Music under Sir Hubert Parry. At the outbreak of World War I he enlisted in the Army, in the 13th Battalion Durham Light Infantry, and was sent into action near the Somme. After successfully capturing trenches at Pozières (earning the Military Cross, which he would not live to receive), Butterworth was shot by a sniper and killed on 5 August 1916.

Composer Profile by Rebecca Sharp

Ralph Vaughan Williams
Composer Profile

Born in Gloucestershire on 12 October 1872, Ralph Vaughan Williams moved to Dorking in Surrey at the age of two, on the death of his father. Here, his maternal grandparents, Josiah Wedgwood – of the pottery family – and his wife Caroline, who was the sister of Charles Darwin, encouraged a musical upbringing. Vaughan Williams attended Charterhouse School, and in 1890 he enrolled at the Royal College of Music, becoming a pupil of Sir Hubert Parry. Weekly lessons at the RCM continued when he entered Trinity College, Cambridge, in 1892.

Vaughan Williams’ first composition to make any public impact, the song *Linden Lea*, was published in 1902. His ‘discovery’ of folk song in 1903 was a major influence on the development of his style. A period of study with Maurice Ravel in 1908 was also very successful, with Vaughan Williams learning, as he put it, ‘how to orchestrate in points of colour rather than in lines’. The immediate outcome was the song-cycle *On Wenlock Edge*. The Fantasia on a Theme by Thomas Tallis, using a tune he had studied whilst editing the *English Hymnal*, was first performed by the LSO in Gloucester Cathedral in 1910. With these works he established a reputation which subsequent compositions, such as the ‘Pastoral’ Symphony, *Flos Campi* and the Mass in G minor, served to consolidate.

In 1921 he became conductor of the Bach Choir, alongside his Professorship at the RCM. Over his long life, he contributed notably to all musical forms, including film music. It is in his nine symphonies however, spanning a period of almost 50 years, that the greatest range of musical expression is evident. Vaughan Williams died on 26 August 1958, just a few months after the premiere of his Ninth Symphony.

Composer Profile © Stephen Connock
Ralph Vaughan Williams (1872–1958)
A Pastoral Symphony (Symphony No 3) (1922)

1 MOLTO MODERATO
2 LENTO MODERATO
3 MODERATO PESANTE
4 LENTO

LOUISE ALDER SOPRANO

Viewing the reception of British symphonies from the year of Elgar’s Second to the end of World War II – when an enormous number were written – we find that few endured, and Vaughan Williams was, from the first, established as the form’s pre-eminent contemporary practitioner. Although Arnold Bax’s First Symphony and Bliss’ A Colour Symphony both also made a splash in 1922, as a popular symphonist Bax was a thirties figure, and neither achieved the frequency of performance of Vaughan Williams.

Vaughan Williams’ ‘Pastoral’, his third symphony, was first heard as ‘pure music’, the target of critical jibes concerning cows looking over gates. But reception of it changed when it became apparent it was very much a product of the composer’s service in a Field Ambulance during World War I. When Michael Kennedy eventually described it as Vaughan Williams’ ‘War Requiem’ he was articulating an unforgettable context which now colours our listening. In a letter in 1938 Vaughan Williams wrote:

‘It is really wartime music – a great deal of it incubated when I used to go up night after night in the ambulance wagon at Ecoivres and we went up a steep hill and there was a wonderful Corot-like landscape in the sunset. It’s not really lambkins frisking at all, as most people take for granted.’

Vaughan Williams’ own programme note for the first performance is curiously matter-of-fact, writing: ‘The mood of this Symphony is, as the title suggests, almost entirely quiet and contemplative – there are few fortissimos and few allegros.’ Vaughan Williams certainly knew how to get an audience’s pulse racing – or at least he did once the music had started. This is music whose massive quietness seems to possess a primitive power, imagery also found in A London Symphony, which there evokes the river.

Although Vaughan Williams writes of the first movement in terms of a conventional sonata-allegro, with first and second subject groups, exposition, development, recapitulation and coda, our actual musical experience of it is of a fluid flow of invention. In 1922 it must have sounded very new, the haunting sound of his pentatonic melodies, the simultaneous movement of two or three melodic lines and the exceptional number of distinctive instrumental solos.

The slow movement, Lento moderato, is most closely associated with the War. Strings are muted and the heavy brass is absent. After two pentatonic tunes, the first on solo horn, the second viola and flute, a solo trumpet pianissimo plays a cadenza redolent of bugle calls. Vaughan Williams later recalled how, when in France he would hear a distant army trumpeter practising in the woods. It was a cavalry trumpet in E-flat playing the natural harmonic series, ‘and he was always (by accident of course) landing on that natural B-flat. This makes the B-flat – the fifth note in his call – extraordinarily flat, as is the D which follows’. This has an unexpected quiet power: as if we are hearing a valediction for lost comrades.
The Scherzo falls into four sections with a coda. The opening introduces three themes soon contrasted with a galumphing, invigorating dance on the heavy brass (Vaughan Williams said it was once ‘sketched for a ballet of oafs and fairies’). Both reappear in varied form before the delightfully thistledown coda marked Presto.

The fourth movement is slow, but in it Vaughan Williams achieves such a remarkable degree of fulfilment and affirmation that one suspects it to be his personal song of thanksgiving at War’s end. The music is rounded with a distant disembodied pentatonic vocalise, a soaring soprano at the opening over a soft drum roll, returning at the end against high string octaves. A brief troubled scherzando middle section is quickly overtaken by solo violin and a variety of instrumental solos before the symphony is crowned by a wonderful sustained lyrical climax which dissolves to the voice now fading in the distance.

A LONDON SYMPHONY was composed from 1912–1913. The idea behind the work came from Vaughan Williams’ friend and fellow folk music collector, George Butterworth, who had suggested that the composer write a purely orchestral symphony. Vaughan Williams described it as a ‘Symphony by a Londoner’, evoking the contrasting sights and sounds of Edwardian London. The symphony was first performed on 27 March 1914, and was subsequently dedicated to George Butterworth after his death in 1916.

INTERVAL – 20 minutes
There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on Stalls and Circle level. The Barbican shop will also be open.

Why not tweet us your thoughts on the first half of the performance @londonsymphony, or come and talk to LSO staff at the Information Point on the Circle level?
Maurice Ravel (1875–1937)
Piano Concerto for the Left Hand (1929–30)

LENTO – ALLEGRO

CÉDRIC TIBERGHIEN PIANO

At one point in the concerto’s draft score, Ravel demolished a blank page with furiously executed strokes of his pen. He completed the piece within nine months and subsequently arranged a preliminary hearing of its contents for Wittgenstein. The composer, who required both hands to negotiate the virtuoso solo part, was confronted by Wittgenstein’s undisguised indifference; their relationship declined when the pianist presented a private premiere of the concerto in Vienna, changing passages of the score without consulting Ravel. ‘That’s not it at all,’ exploded Ravel after hearing Wittgenstein’s ‘arrangements’. ‘I’m an old hand at the piano and what you wrote doesn’t sound right’, replied the performer, prompting Ravel to counter, ‘I’m an old hand at orchestration and it does sound right!’

Wittgenstein, who gave the concerto’s public premiere at Vienna’s Grosser Musikverein on 5 January 1932 with the Vienna Symphony Orchestra conducted by Robert Heger, eventually came to recognise the quality of Ravel’s work. ‘Only much later, after I’d studied the concerto for months, did I become fascinated by it and realise what a great work it was.’ The Piano Concerto for the Left Hand entered the repertoire without Wittgenstein’s alterations, its two interlinked movements making great use of contrasts between the solo part and the sounds available from a well-stocked orchestra.

In preparing to write a concerto for ‘the left hand alone’, Ravel studied left-hand exercises by Czerny, Weber, Alkan and Saint-Saëns, deriving the greatest insight from the latter’s Six études pour la main gauche.

A shy and intensely private man, Ravel reluctantly exposed his emotions almost exclusively through the medium of music. ‘These little outbursts of flame,’ wrote the musicologist and composer H H Stuckenschmidt, ‘exert the strongest fascination in the study of a style that almost invariably displays the same spotless and elegant exterior as did the outward appearance of the man who created it’.

In the case of the Piano Concerto for the Left Hand, private thoughts exploded into public rage when Ravel heard changes made to his score by the work’s commissioner and first performer, Paul Wittgenstein. Younger brother of the philosopher Ludwig, Wittgenstein had lost his right arm while fighting with the imperial Austrian army in the early months of World War I. His typically dogged approach to rehabilitation revolved around one-armed boxing and the piano, which he had studied before the war under Theodor Leschetizky. Family money allowed Wittgenstein to commission new piano works for left hand, including pieces from Richard Strauss, Korngold, Britten, Prokofiev, Hindemith and Franz Schmidt.

In 1929 Wittgenstein contacted Ravel, who by chance was already sketching ideas for a new piano concerto. The specific limits imposed by writing for piano left hand immediately appealed to the composer, whose strongest works often developed in response to external challenges: his Boléro, for example, was composed after another project to orchestrate pieces by Albéniz was scuppered for copyright reasons. In preparing to write a concerto for ‘the left hand alone’, Ravel studied left-hand exercises by Czerny, Weber, Alkan and Saint-Saëns,
Maurice Ravel
Composer Profile

Although born in the rural Basque village of Ciboure, Ravel was raised in Paris. First-rate piano lessons and instruction in harmony and counterpoint ensured that he was accepted as a preparatory piano student at the Paris Conservatoire in 1889. As a full-time student, Ravel explored a wide variety of new music and forged a close friendship with the Spanish pianist Ricardo Viñes. Both men were introduced in 1893 to Chabrier, who Ravel regarded as ‘the most profoundly personal, the most French of our composers’.

In the decade following his graduation in 1895, Ravel scored a notable hit with the Pavane pour une infante défunte for piano (later orchestrated). Even so his works were rejected several times by the backward-looking judges of the Prix de Rome for not satisfying the demands of academic counterpoint. In the early years of the 20th century he completed many outstanding works, including the evocative Miroirs for piano, and his first opera, L’heure espagnole.

In 1909 Ravel was invited to write a large-scale work for Serge Diaghilev’s Ballets Russes, completing the score to Daphnis and Chloë three years later. At this time he also met Igor Stravinsky and first heard the Expressionist works of Arnold Schoenberg. From 1932 until his death, he suffered from the progressive effects of Pick’s Disease and was unable to compose. His emotional expression is most powerful in his imaginative interpretations of the unaffected worlds of childhood and animals, and in exotic tales such as the Greek lovers Daphnis and Chloë. Spain also influenced the composer’s creative personality, his mother’s Basque inheritance strongly reflected in a wide variety of works, together with his liking for the formal elegance of 18th-century French art and music.
Claude Debussy (1862–1918)

**La mer** (The sea): Three symphonic sketches (1903–5)

1. **DE L’AUBE À MIDI SUR LA MER**  
   (FROM DAWN UNTIL NOON ON THE SEA)
2. **JEUX DE VAGUES** (THE PLAY OF THE WAVES)
3. **DIALOGUE DU VENT ET DE LA MER**  
   (DIALOGUE OF THE WIND AND THE SEA)

Though we should not take very seriously his tongue-in-cheek remark that if he had not been a composer he would have liked to be a sailor, there is no doubt that Debussy felt a lifelong fascination for the sea.

The sea seems to have moved into the centre of his compositional thoughts in his previous orchestral work, the **Nocturnes**, a set of three evocative ‘sound-pictures’ of which the third and longest is a seascape, **Sirènes**. But here and in other pieces such as **L’isle joyeuse** and **La cathédrale engloutie**, the sea remains a backdrop for mythological scenes; in **La mer** it comes into its own as the central and only character of the drama.

‘I was destined for the fine life of a sailor … I still have a great passion for the sea.’

*Claude Debussy*

As Simon Tresize has observed, orchestral excerpts from Wagner were much more commonly performed in France at that time than the operas themselves, and may have inspired the highly original form of Debussy’s three ‘symphonic sketches’ – particularly the first which unfolds as a succession of different evocative ‘scenes’. Wagner’s evocations of sea-storms and primeval rivers, forests and flames present gradually evolving textures of subtly layered orchestral sound. In his operas these serve as backdrops, though sometimes very important ones; Debussy made them the central focus of his work. For once the term ‘impressionism’, rarely very helpful when applied to music, makes some sense: as with Monet and his colleagues there is a desire to experience and capture a scene just for its own sake, a loving attention to ever-changing qualities of texture, atmosphere and mood, and an ability through suggestive, unconventional touches to bring the scene alive.

The evocative power of **La mer** is uncanny: no other piece of music has so vividly recreated the sea in its infinite variety of moods and textures. The titles of the three movements suggest a progression which has been concisely summed up as ‘the sea awakening; the sea at play; the wild sea’, and within these simple outlines the music suggests a thousand details, utterly compelling and ‘exact’ even when it can be hard to put into words the sensation that has been so exactly recreated. But this paradox – music that is so strongly suggestive, and yet so evasive with regard to what is suggested – is at the heart of Debussy’s achievement. When composing, he wrote, his ‘innumerable memories [were] worth more than a reality which tends to weigh too heavily on the imagination’. So we should not be surprised to learn that much of the work was written far from the sea.

In fact, Debussy was buffeted by storms of a different kind, for the years 1903–5 in which he wrote **La mer** also saw the attempted suicide of his wife Lily, his elopement with singer Emma Bardac, later to become his second wife, and the ensuing scandal (which included the rapid appearance of a highly successful play, closely and obviously modelled on the affair). While we should avoid imputing any direct correspondence, the tumult of the third movement might be felt to bear a trace of
Claude Debussy
Composer Profile

Despite an insecure family background (his father was imprisoned as a revolutionary in 1871), Debussy took piano lessons and was accepted as a pupil of the Paris Conservatoire in 1872, but failed to make the grade as a concert pianist. The gifted musician directed his talents towards composition, eventually winning the coveted Prix de Rome in 1884 and spending two years in Italy. During the 1890s he lived in poverty with his mistress Gabrielle Dupont, eventually marrying the dressmaker Rosalie (Lily) Texier in 1899.

His Prélude à l’après-midi d’un faune, although regarded as a revolutionary work at the time of its premiere in December 1894, soon found favour with concertgoers and the habitually conservative French press. Late in the summer of the previous year he had begun work on the only opera he completed, Pelléas et Mélisande, which was inspired by Mæterlinck’s play. It was an immediate success after its first production in April 1902.

In 1904 he met Emma Bardac, the former wife of a successful financier, and moved into an apartment with her; his wife, Lily Texier, attempted suicide following their separation. Debussy and Bardac had a daughter and were subsequently married in January 1908. The composer’s troubled domestic life did not affect the quality of his work, with such magnificent scores as La mer for large orchestra and the first set of Images for piano produced during this period.

Debussy’s ballet Jeux was first performed by Diaghilev’s Ballets Russes in May 1913, a fortnight before the premiere of Stravinsky’s The Rite of Spring. Although suffering from cancer, he managed to complete the first three of a projected set of six instrumental sonatas. He died at his Paris home and was buried at Passy cemetery.
During World War I, no family was unaffected and no profession was exempt from losing vast swathes of men to military service, and the London Symphony Orchestra was no exception. In 1914 the LSO had just reached its tenth birthday. Financially strong and freely acknowledged to already be among the finest in the world, the Board minutes of the AGM of July 1914 show that the Orchestra was rightly proud of its achievements in the first decade.

At first the outbreak of war looked bleak for London’s cultural scene. The first difficulties were the cancellation of numerous conductors and artists who suddenly found it impossible to travel; and personnel troubles in the shape of early enlistments by two of its trumpeters, Sydney Moxon and Ernest Hall, and a letter from the wife of violinist William Boxall, explaining that he had been in Hungary at the outbreak of war and would be remaining there until the end of the conflict. Nevertheless the LSO boldly declared that it would continue playing concerts, and the Board minutes commended the ‘patriotic action’ of Sydney and Ernest, passing a resolution that ‘Members who have joined the army for the duration of the War shall be exempt from paying deputies’ fees and their positions kept open’. They would later regret this decision when violinist Robert Carrodus was spotted playing at the Savoy Theatre every night in October 1916 whilst claiming exemption from deputies’ fees because he was in military uniform!

By 1916 things were becoming increasingly difficult. The new threat of Zeppelins dropping bombs from the air meant audiences were increasingly cautious about venturing out during the evenings, and gloomy news from the Front of vast numbers of casualties had dampened the appetite for entertainment. An Extraordinary General Meeting was convened on 25 February 1916 to discuss the motion ‘Owing to the losses sustained by the company … this meeting is of the opinion that the own-promoted series of Symphony Concerts should be curtailed and the Company’s expenses reduced accordingly’. On that occasion the Board was able to put off the decision to suspend operations as the Chairman revealed that the same morning he had spoken with Sir Thomas Beecham, who had agreed to accept financial responsibility for the remaining concerts that season. He had also presented the Orchestra with £100 – a considerable sum – as a late Christmas gift. In addition, conscription was introduced at the start of 1916, meaning that every man aged 18–45 was obliged to join up. Minutes of the AGM in July 1917 show that 33 members were away on active service, around a third of the total membership. Replacements were difficult to come by, so female players started making more appearances in what had been until then mostly a male-orientated profession.

The War was also having an effect on the artistic content of concerts. The overwhelming presence of German music in the Orchestra’s annual ‘Three Bs’ festival featuring the music of Bach, Beethoven and Brahms did not go unnoticed. In September 1916 the Pall Mall Gazette launched an attack on the LSO for promoting nothing less than ‘A German Festival’, which led to the replacing of Brahms’ Second Symphony with the thoroughly British Granville Bantock’s Hebridean Symphony. One observer remarked that the Orchestra had only managed to further the cause of German music! Other composers who made appearances in patriotic concerts were Austin, Bax, Delius, Elgar, Grainger, Holbrooke, McEwen, O’Neill, Scott, Ethel Smyth, Stanford, Wallace and Vaughan Williams – some of whom had more staying power than others.
And it was not just in the press that anti-enemy feeling reared its head. One of the Orchestra’s founding members, horn player Adolf Borsdorf, was born in Germany but had been living in Britain for more than 30 years at the time of the outbreak of war, and had married a British woman. It was sadly not enough for the Orchestra’s members. Three days after war was declared, a joint letter from the membership was sent to the Board complaining that they were uncomfortable having a German in their ranks. Initially the Board dealt with the complaint by demoting Borsdorf and later suspending him from playing duties, using his earlier problems with the gum disease Pyorrhoea as their reason. But in the summer and autumn of 1915 the members and the Board stepped up the campaign to get rid of Borsdorf, repeatedly requesting his resignation and sending him letters reminding him of the rules surrounding the forfeiture of shares. At the end of October that year he was told that he would not be allowed to play again until the end of the War, and in the November he finally sent his resignation letter. Borsdorf never played professionally again, and his horn-playing sons were later to change their surname during the World War II period, presumably to avoid a similar fate.

By September 1917 the Orchestra’s finances had become so difficult that an Extraordinary General Meeting was held at which the ominous words were spoken: ‘It was unanimously resolved that no further symphony concerts be given until the termination of the war’. Through the series of Sunday League Concerts at the Palladium, a commercial engagement, the LSO would continue to play in some small way during the remainder of the War, but it was not until 1920 that the Orchestra was able to regain a stable footing and continue their own-promoted series of concerts.

Miraculously only one LSO member was killed in the atrocities: trumpeter Sydney Moxon, who died in 1916 near Ypres whilst bravely helping a wounded colleague to safety. Three other musicians who had played with the pre-war LSO also lost their lives – violinist Harold Grimson and horn player George Bennett, both during the Battle of Cambrai in December 1917, and flautist Eli Hudson, who had been both a soldier and a volunteer providing entertainment to injured troops in the trenches, in a military hospital soon after the end of the War. Others suffered injuries and illnesses, some career-changing, like French horn player Harry Jackson, who had been kicked in the face by a horse, and violinist Samuel Grimson (brother of Harold) whose physical and mental injuries meant he would never play again. Violinist Sidney Freedman spent time in a Prisoner of War camp in Bonn.

Other LSO members provided essential services for the War, such as cellist Arthur Maney and violinist Charles Woodhouse, who both served in the Motor Transport section of the Army Service Corps. Some used their civilian job to their advantage and joined the military bands, such as clarinetist Edward Augarde who performed with the band of the Honourable Artillery Company, and violinist David Roy Robertson who learned woodwind instruments in addition to his string playing skills and joined the band of the Scots Guards. Most of the men returned to their jobs in the Orchestra after the War, as promised by the Board’s resolution in 1914 – some having distinguished careers, such as trumpeter Ernest Hall who was awarded an OBE in 1962 – but how they had suffered mentally as a result we will never know.
Sir Mark Elder
Conductor

Sir Mark Elder has been Music Director of the Hallé since September 2000. He was Music Director of English National Opera (1979–93), Principal Guest Conductor of the City of Birmingham Symphony Orchestra (1992–95) and Music Director of Rochester Philharmonic Orchestra, US (1989–94). He has held positions as Principal Guest Conductor of the BBC Symphony Orchestra and the London Mozart Players.

He has worked with many of the world’s leading symphony orchestras, including the Berlin Philharmonic, Orchestre de Paris, Chicago Symphony, Boston Symphony, Royal Concertgebouw, Munich Philharmonic and the London Symphony. He is a Principal Artist of the Orchestra of the Age of Enlightenment and works regularly with the LSO. He has appeared annually at the Proms for many years, including, in 1987 and 2006, the internationally televised Last Night of the Proms, and from 2003 with the Hallé Orchestra. He works regularly in the most prominent international opera houses, including the Royal Opera House, Covent Garden, Metropolitan Opera New York, Opéra National de Paris, Lyric Opera Chicago and Glyndebourne Festival Opera. Other guest engagements have taken him to the Bayreuth Festival (where he was the first English conductor to conduct a new production), Munich, Amsterdam, Zürich, Geneva, Berlin and the Bregenz Festival.

Sir Mark Elder has made many recordings with orchestras including the Hallé, London Philharmonic, City of Birmingham Symphony Orchestra, BBC Symphony, the OAE, Orchestra of the Royal Opera House and Rochester Philharmonic, as well as with ENO, in repertoire ranging from Verdi, Strauss and Wagner to contemporary music. In 2003 the Hallé launched its own CD label and releases have met with universal critical acclaim culminating in Gramophone awards for The Dream of Gerontius in 2009, Wagner’s Götterdämmerung and Elgar’s Violin Concerto in 2010, and The Apostles, which won Recording of the Year at the 2013 BBC Music Magazine Awards. They have now embarked on a Vaughan Williams Symphony cycle.

TV appearances include a two-part film on the life and music of Verdi for BBC TV in 1994 and a similar project on Donizetti for German television in 1996. In November 2011 he co-presented BBC TV’s four part series Symphony, and in 2012 fronted BBC2’s TV series Maestro at the Opera. Sir Mark presented a series of TV programmes on BBC4 during the 2015 Proms in which he talked about eight symphonies, ranging from Beethoven to MacMillan, featuring performances from the season’s concerts.

In April 2011, he took up the position of Artistic Director of Opera Rara, with whom he has recorded several projects. Recent opera recordings include Donizetti’s Dom Sebastien, Imelda di Lambertazzi, Linda di Chamounix, Maria di Rohan and Les Martyrs for Opera Rara and Wagner’s Die Walküre with the Hallé.

Sir Mark Elder was knighted in 2008 and was awarded the CBE in 1989. He won an Olivier Award in 1991 for his outstanding work at ENO and in May 2006 he was named Conductor of the Year by the Royal Philharmonic Society. He was awarded Honorary Membership of the Royal Philharmonic Society in 2011.
Louise Alder
Soprano

Soprano Louise Alder studied at the Royal College of Music International Opera School where she was the inaugural Kiri Te Kanawa Scholar. She was awarded Second Prize in the 2013 Kathleen Ferrier Competition and is the recipient of Glyndebourne’s 2014 John Christie Award.

She is a member of the Frankfurt Opera Ensemble where her roles this season include Susanna (Mozart’s The Marriage of Figaro), Cleopatra (Handel’s Giulio Cesare) and the title role in a new production of Janáček’s The Cunning Little Vixen. Her 2015/16 season also includes the title role in Monteverdi’s L’incoronazione di Poppea with the Academy of Ancient Music and Richard Egarr, her debut with Garsington Opera as Ilia in a new production of Mozart’s Idomeneo and her debut for the Royal Opera as Euridice in Luigi Rossi’s Orpheus.

Recent successes have included Sophie (Strauss’ Der Rosenkavalier) at the BBC Proms, Lucia (Britten’s The Rape of Lucretia) at the Glyndebourne Festival, Rapunzel (Sondheim’s Into the Woods) for the Théâtre du Châtelet in Paris, and Gretel (Humperdinck’s Hänsel und Gretel), Musetta (Puccini’s La bohème) and Silandra (Cesti’s L’Orontea) for the Frankfurt Opera. Future seasons include further roles in Frankfurt, returns to the Glyndebourne Festival and Garsington Opera, and her debut with the Welsh National Opera.

Concert performances have taken her to the Aldeburgh, Edinburgh International, St Magnus and London Handel Festivals, and as far afield as Munich, Budapest and Moscow. Louise is also a passionate recitalist, appearing at the Musikverein in Graz, the Brighton Festival, the Frankfurt Opera, Birmingham’s Barber Institute, the Holywell Music Room in Oxford and the Perth Concert Hall with pianists Helmut Deutsch, Joseph Middleton, Gary Matthewman, John Paul Ekins and Matthew Fletcher.

Cédric Tiberghien
Piano

Cédric Tiberghien’s career has taken him to some of the world’s most prestigious halls, including, most recently, the Carnegie Hall, the Kennedy Centre, Washington, Wigmore Hall and the Barbican in London, Salle Pleyel and Théâtre des Champs-Élysées in Paris, Salzburg’s Mozartéen, the Sydney Opera House and Tokyo’s Bunka Kaikan Hall. Recent and forthcoming highlights include debuts with Opera di Roma Orchestra, return projects with the Hong Kong Sinfonietta, Auckland Philharmonia, Tasmania Symphony, an extensive residency with the Orchestre de Bretagne, and the continuation of his complete Beethoven concerto cycle with Enrique Mazzola and the Orchestre national d’Île-de-France. Recital plans include a major focus on Bartók’s music at London’s Wigmore Hall, debuts at the Konzerthaus in Vienna and the Kumho Art Hall in Seoul, and a return to the Théâtre des Champs-Élysées in Paris.

Cédric Tiberghien’s most recent recital disc released on Hyperion (April 2016) is the first in a three-volume exploration of Bartók’s solo piano works. His discography also includes Szymanowski’s Etudes and Masques, Franck’s Symphonic Variations and Les Djinns, Brahms’ Piano Concerto No 1 and six recital discs on Harmonia Mundi. With over 60 concertos in his repertoire, Cédric Tiberghien has appeared with some of the world’s finest orchestras, including the Boston Symphony, Cleveland Orchestra, Washington National Symphony, Tonhalle Orchestra Zurich, Budapest Festival Orchestra, Czech Philharmonic, Philharmonique de Radio-France, Orchestre National de France and Sydney Symphony. Cédric Tiberghien is also a dedicated chamber musician, collaborating with Antoine Tamesit and regular duo partner Alina Ibragimova, with whom he has recently completed an extensive recital and recording project featuring the complete Mozart sonatas for violin and piano. The first of five volumes of these works has just been released by Hyperion.
London Symphony Orchestra
On stage

FIRST VIOLINS
Gordan Nikolitch Leader
Lennox Mackenzie
Clare Duckworth
Nigel Broadbent
Ginette Decuyper
Gerald Gregory
Jörg Hammann
Elizabeth Pigram
Laurent Quenelle
Harriet Rayfield
Colin Renwick
Ian Rhodes
Sylvain Vasseur
Shlomy Dobrinsky
Erzsebet Racz
Hilary-Jane Parker

SECOND VIOLINS
David Alberman
Thomas Norris
Sarah Quinn
Miya Väisänen
Matthew Gardner
Julian Gil Rodriguez
Naoko Keatley
Belinda McFarlane
Philip Noite
Paul Robson
Louise Shackleton
Ingrid Button
Eleanor Fagg
Hazel Mulligan

VIOLAS
Edward Vanderspar
Malcolm Johnston
Anna Bastow
Lander Echevarria
Julia O’Riordan
Robert Turner
Jonathan Welch
Elizabeth Butler
Carol Ela
Philip Hall
Caroline O’Neill
Alistair Scahill

CELLOS
Tim Hughes
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Eve-Marie Caravassiliis
Daniel Gardiner
Hilary Jones
Amanda Truelove
Judith Herbert

DOUBLE BASSES
Dominic Seldis
Colin Paris
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
Jani Pensola
Nicholas Worters

FLUTES
Adam Walker
Alex Jakeman

PICCOLO
Sharon Williams

OBOES
Olivier Stankiewicz
Rosie Jenkins

COR ANGLAIS
Christine Pendrill

CLARINETES
Chris Richards
Chi-Yu Mo
Thom Lessels

BASS CLARINET
Katy Ayling

E-FLAT CLARINET
Chi-Yu Mo

BASSOONS
Rachel Gough
Joost Bosdijk
Daniel Jemison

CONTRA BASSOON
Dominic Morgan

HORN
Timothy Jones
Jonathan Lipton
Alexander Edmundson
William Haskins
Jason Koczur

TRUMPETS
Philip Cobb
Gerald Ruddock
Daniel Newell
Christopher Deacon
Robin Totterdell

TROMBONES
Peter Moore
James Maynard

BASS TROMBONE
Paul Milner

TUBA
Patrick Harrild

TIMPANI
Nigel Thomas

HARPS
Bryn Lewis
Hugh Webb

CELESTE
John Alley

LSO STRING EXPERIENCE SCHEME
Established in 1992, the LSO String Experience Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The scheme auditions students from the London music conservatories, and 15 students per year are selected to participate. The musicians are treated as professional ‘extra’ players (additional to LSO members) and receive fees for their work in line with LSO section players.

The Scheme is supported by Help Musicians UK
The Barbara Whatmore Charitable Trust
The Idlewild Trust
The Lefever Award
The Polonsky Foundation

Taking part in rehearsals and performing in this concert were: Lisa Bucknell (Viola) and Ghislaine McMullin (Cello).

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Inbox

14 APR: SIMON RATTLE AND PIERRE-LAURENT AIMARD – MESSIAEN AND BRUCKNER

Peter Bingle Tonight I was privileged to hear a wonderful performance of Bruckner Eight by @londonsymphony. One of the greatest concerts I have been to!

Amy Z The @londonsymphony shined last night with #pianist Pierre-Laurent Aimard & Simon Rattle.

Lauren Marshall @londonsymphony @BarbicanCentre Messiaen bold & glittering, Bruckner chronically cathartic, Rattle & Aimard a match made in heaven.

17 APR: SIMON RATTLE, MONIKA EDER, ANDREW STAPLES, FLORIAN BOESCH AND THE LONDON SYMPHONY CHORUS – HAYDN’S THE SEASONS

David Jones Thoroughly enjoyed @londonsymphony
Haydn The Seasons. Invigorating, joyful performance. Excellent soloists and chorus.

George Wonderfully vivid concert by @londonsymphony and @LSChorus. More Haydn, please!

Isobel Hammond @simonhalsey @LSChorus so proud to be a member tonight. You were fabulous in #HaydnSeasons with @londonsymphony who danced under Sir Simon